



AN EXPLORATION OF THE REVOLUTIONARY WRITINGS OF THE INDIAN FEMALE WRITERS

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ABSTRACT

The feminist is continuously trying to rehabilitate and glorify the woman's tarnished image. The revolutionary spirit with which all current women writers in Indian English writings seek to write is an obvious trait. Their writings are an outpouring of long-suppressed aspirations and feelings. Women writers have proven that their work is important and deserves to be read. They manage to strike a good balance between tradition and womanhood. To be a feminist, you must be able to write in a specific feminine style, fight for the liberation of women in slavery, and oppose any forces within and outside society that disrupted the family's orderly categories and disfigured a woman's feminine side. The integration of western culture into Indian traditional life dealt a significant blow to Indian traditional life, and women who epitomised the family system progressively transitioned into women seeking solo identities and unfettered independence.

Keywords: *Writers, Female, Liberation, Indian English writings, Womanhood*

INTRODUCTION

The feminist is continuously trying to rehabilitate and glorify the woman's tarnished image. The revolutionary spirit with which all current women writers in Indian English writings seek to write is an obvious trait. It's an outpouring of long-suppressed emotions. Women writers have proven that their work is more serious and attention-getting. They manage to strike a good balance between tradition and womanhood. To be a feminist means being able to write in a feminine style, fighting for women's emancipation, and all the other nonsense that has ruined families and disfigured women's feminine sides. The integration of western culture into Indian traditional life dealt a significant damage to the Indian way of life.

Indian women writers' work is important in raising awareness of women's concerns and aspirations, as well as offering a platform for self-expression and assertion. Traditionally, the labour of Indian women has been undervalued and undervalued based on the male's better merit. The majority of contemporary Indian women writers, such as Anita Desai and Shashi Despande, have focused on the psychological sufferings and oppressions of frustrated housewives whose only option was to suppress the storm within, as well as the inevitability of women's existential predicament in a male-dominated society. In their storey, the neglected women as characters strive for a better mental and physical life. In Anita Desai's novels, one can clearly perceive a "creative discharge of feminine intuition."

Cultural clashes experienced by women straddling two cultures have also been a popular issue in the writings of Indian women writers - a state of inbetweenness addressed with utmost attention and authenticity by Kamala Das and Jhumpa Lahiri. They've depicted women's disinterest in a straightforward and striking manner. Their writings serve as windows into the uncharted female brain, which is unfortunately beyond the comprehension of most men. "The feminine and masculine



symbolise societal constructs, such as sexuality and behavioural patterns imposed by cultural and social norms.” (Singh no. 3)

Anita Desai, for example, has chosen to reflect the current concerns and issues that women confront in today's male-dominated culture. In *Voices in the City*, there is a thorough portrayal of contemporary Kolkata's middle class intelligentsia, while in *Cry the Peacock*, there is a slow and steady rise of mental imbalance in the psyche of the woman who fails to adjust to her husband's hard core practical reality. She finally feels rejected and becomes so discouraged that she kills her spouse in a fit of rage. Anita Desai, a social visionary and acute observer of contemporary society, has attempted to study the psychological aspects of her protagonists in regard to the current day-to-day problems in man-woman relationships. “Desai's fiction is known for focusing on the inner experience of life.” (Kanwar, no. 7)

OBJECTIVES

- a. To study the writing blend of contemporary female Indian authors
- b. To identify the societal contributions made by the writings of women authors

ANALYTICAL DISCUSSION

3.1 BLENDING VALUES THROUGH THE WRITINGS OF FEMALE INDIAN AUTHORS

Today's novels serve as a mirror, reflecting the protest and explosion of women's suppressed feelings, which have been ignored for centuries. "To achieve anything, you have to be merciless," writes Shashi Deshpande in his novel *That Long Silence*. *The Long Silence* by Deshpande is about the persistent issues and predicament of the middle-class family. Her articles are like real-life case studies of women. Her female characters are real people that you can't take your eyes away from. One can clearly envision the difficulty and anguish they go through in their relationships with their environment, society, families, children, and, most importantly, their men. Deshpande portrays Jaya as an educated normal middle-class housewife with a lot of love and devotion for her children, who is dutiful and polite to her husband and in-laws but ignores her own feelings and emotions in *The Long Silence*. Anyone does not appreciate her sincerity, honesty, or determination, and she is eventually silenced. Her silence is a metaphor for most women around the world who are unable to speak themselves. This silence allows her to focus on her search for identity. "Boredom of the unchanging routine, the never-ending monotony" was "worse than anything else," she claims (p.4). She struggled for a transformation she desperately desired.

“Deshpande teaches women to speak up and break the quiet. Deshpande isn't indifferent with the state of women in India, but she's also not a noisy and militant feminist who views men as the primary source of all her troubles. In truth, her concern is nothing less than the human condition. She excels as a historian of human relationships. The tensions that result from the interaction between tradition and modernity have been faithfully depicted. Deshpande does not provide ready-made solutions because she feels that "one does not suggest a problem and propose a remedy" in literary writing. It has nothing to do with math. She projects a value-based fabric of existence that is quite important." (Gender and Literature 171)

Shobha De has taken the man-woman interaction in marriage to the next level. Women need to talk about their priorities and rights. Women's writing changed dramatically during the twentieth century. De has veered off the beaten path and conducted a thorough examination of the man-woman interaction. In *Socialite Evenings*, De describes the lives of rich housewives who spend their lives in loveless marriages with self-centered husbands who treat them more like commodities than human beings, set against the backdrop of Bombay's high-profile society. Husbands utilise their so-called hi-fi wives more for social respectability than for love. De has argued vehemently that a woman should urge her partner not to take her for granted, that she should express her rights, and that she should



speak out to her man about her key concerns and preferences. She should make it plain to everyone that she, like everyone else, has the right to be joyful.

In De's *Socialites Evening* (1989), which depicts the sensuous sex lives of Mumbai's high society, sex is implied more openly. De portrays the deepest desires of modern women; women who were raised in traditional circumstances emerge as enlightened women with great determination and freedom, as well as their duties, in a world where the middle class yearns for the elites' lifestyle.

3.2 TRANSFORMING THE SOCIETAL FABRIC THROUGH WRITING

These female novelists write about women attempting to fit into the gleaming vision of globalisation. They discuss the emotional outcomes of persons who have lived their lives in both the east and the west. Kamala Das is a confessional poet whose approach to female sexuality is free of any sense of guilt, which is a key component of her literary style. Her core theme was love, its betrayal, and the ensuing rage. Her candour about sexual topics, which she expresses with dignity, is striking. In the context of traditional Indian society, she concentrated on marriage, maternity, women's anxieties about their bodies, and sexual explorations. Male, according to Das, is a beast full of passion and ego, capable of savagely smashing women's identities.

He drew a sixteen-year-old youth into the bedroom and locked the door when I asked for Love, not knowing what else to ask for. He did not hit me, but my sad woman body felt so beaten. I was crushed by the weight of my breasts and womb. I drew in a sorrowful sigh.

In recent publications, the image of women has shifted dramatically. Women's writers have shifted away from the traditional, age-old portrayal of self-sacrificing women and toward conflicted female heroines seeking identity and self-respect. Shoba De is without a doubt one of India's best writers when it comes to expressing the numerous sides, confusions, misery, and disappointments of modern women. She exhaustively reveals the true colours of the urban institution of marriage in her well-known book, *Spouse the Truth about Marriage*. It's a sort of handbook that explains why a marriage succeeds or fails. She is credited with practically inventing a new language, "Hinglish," in which one can experience a great blend of English and Hindi with good timing through permutation and combination, thanks to her strong, bold, and individualistic style. She spoke directly to her readers in a whole new language, with no ambiguity.

De's first novel, *Socialite Evenings*, focuses on the wounds of society from which the blood of agony and frustration trickles down, demanding justice from the self-centered male-dominated society. It primarily depicts the life styles of the fed up affluent ladies hanging on the loveless marriages, encouraging them to choose the option of divorce. The narrative allows readers to imagine the high-profile parties and bogus spiritual gurus that stepped into the void left by the shallow Mumbai elite life. De has accurately identified the consequences of the indiscriminate penetration of western culture into the lives of Mumbai's upper crust, which has resulted in the loss of Indian traditional culture. Karuna, the protagonist of this narrative, is also stranded in loneliness and dissatisfied with her life and marriage, so she begins writing a Memoir to escape from her terrible circumstances. She becomes an active socialite as a result of her persistence and effort, and she eventually leverages her newfound fame to obtain a respectable position in the materialistic society.

Second Thoughts by De depicts the superfluous societal compulsions imposed on contemporary women in the name of tradition and culture, displaying absolute indifference to their desires and freedom: "males apathy to the desires and freedom of women left to suffer in solitude." De received a lot of backlash for some of her novels, such as *Socialite Evenings*, for its sensual and unconventional material, which outraged conservative aspects of society, but it clearly struck a chord with many people, particularly women in India. Despite the fact that it is a fiction, it mirrors different parts of De's own journey to stardom, and some consider it to be partially autobiographical. Regardless of varied perspectives, acceptances, and rejections, she is unquestionably a powerful pillar for women's



power, liberation in society, and as an undeniable advocate for the women's world in general. Women's writers were recognised for writing about their private household lives. They were graded lower than male authors who were supposed to deal with "heavier themes." The so-called male stronghold began to fall apart as they began straying beyond of their restricted comfort zones and navigating virgin territory of extramarital affairs, new found love, the sight and hunt for an identity. Women, now desirous of establishing their worth and abilities, walked shoulder to shoulder with males, demonstrating that they were equal to, if not better than, men. Women's writing arose as a result, and contemporary female writers were no longer considered "second sex."

CONCLUSION

The social structures of man and woman as separate entities in the binary oppositional system disintegrated, and women were no longer subject to the whims and fancies of masculine culture. She'd emerged from her existence's cocoon, a lovely butterfly eager to take on the world. Her writings in English, the cosmopolitan society's language, gave her wings to fly. The woman was ready to delve into the sadness, humility, and subjection of her existence, giving it a voice that would demonstrate to the world at large that she was an equal, capable of challenging man's suzerainty and emerging victorious. Women as writers have made their mark on the world stage, and current women's literature is a testament to the rebirth of women's strength and skill.

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